to produce " King John," but what better witness to his talent than that he knew his line and stuck to it ?

The members of his company were his, body and soul, while they were rehearsing. He gave them fifteen minutes for lunch, and any actor or actress who was foolish or unlucky enough to be a minute late, was sorry afterwards.

Mr. Hare was peppery and irascible, and lost his temper easily.

Personally, I always got on well with my new manager, and I ought to be grateful to him, if only because he gave me the second great opportunity of my career —the part of Olivia in Wills's play from "The Vicar of Wakefield."

During this engagement at the Court I married again. I had met Charles Wardell, whose stage name was Kelly, when he was acting in <c Rachael the Reaper" for Charles Reade. At the Court we played together in several pieces.

He had not been bred an actor, but a soldier. He was in the 66th Regiment, and had fought in the Crimean War ; been wounded^ too—no carpet knight. His father was a clergyman, vicar of Winlaton, Northumberland —a charming type of the old-fashioned parson, a friendship with Sir Walter Scott in the background, and many little possessions of the great Sir Walter's in the foreground to remind one of what had been.

Charlie Kelly, owing to his lack of training, had to be very carefully suited with a part before he shone as an actor. But when he was suited—his line was the bluff, hearty, kindly, soldier-like Englishman—he was better

than many people who had twenty years' start of him in experience,

This is absurdly faint praise. In such parts as Mr. Brown in " New Men and Old Acres," the farmer father in " Dora/' Diogenes in *' Iris/[1] no one could have bettered him. His most ambitious attempt was Benedick, which he played with me when I first appeared as Beatrice at Leeds. It